CALIFORNIA SCHOOL OF FINE ARTS

★ SAN FRANCISCO 1940 · 1941 ★

Students at work on actual wall decoration in fresco

Late one March afternoon in 1871 a small group of San Francisco artists gazed at the Museum Room of the Mercantile Library. The community's past thirty years lay charged with the dramatic development of the West: a City had been built, magnificent mansions erected, fabulous fortunes amassed. During that golden adventurous era the modest Museum Room, cramped and compact, had served San Francisco as a *salon d'art*. Dwarfed were Art and Culture by the vigorous swashbuckling life of the City's past.

As the little group looked hard about the tiny gallery they agreed the rich, young City would remain an empty isolated community unless it possessed its own center of art training, its own library of art, its own treasures of painting, sculpture, decorative arts and crafts. Encouraged by their own contagious enthusiasm the City's first artists envisioned ambitious plans for the development and fostering of the West's artistic and cultural life. Using the Museum Room as a starting point this earnest group of visionary idealists decided to band together. The following week a meeting was called. Once formed, the organization chose a Board of Directors and decided to be known for the present and future as the San Francisco Art Association.

It was three years later before the proposed School of Art was established, a suitable director found. Virgil Williams, a painter of force and ability, with a background that included years of study in Europe, was invited to fill the post. Backed by the Board of Directors, whose ambition it was to make San Francisco an important art center, the school was called *The School of Design* and opened to the public in February, 1874.

Immediately the activities of the Art Association and the School seized the imagination of San Franciscans. Within two years *The School of Design* had outgrown its original quarters and moved into a building then occupied by the Bohemian Club. In 1893, the palatial Mark Hopkins residence, atop swank Nob Hill, was deeded to the University of California in trust for the San Francisco Art Association. That year the School changed its name, became known as the *Mark Hopkins Institute of Art* and was affiliated with the University of California (an affiliation still maintained today). The Institute soon earned an international reputation as a high-ranking center of art instruction.

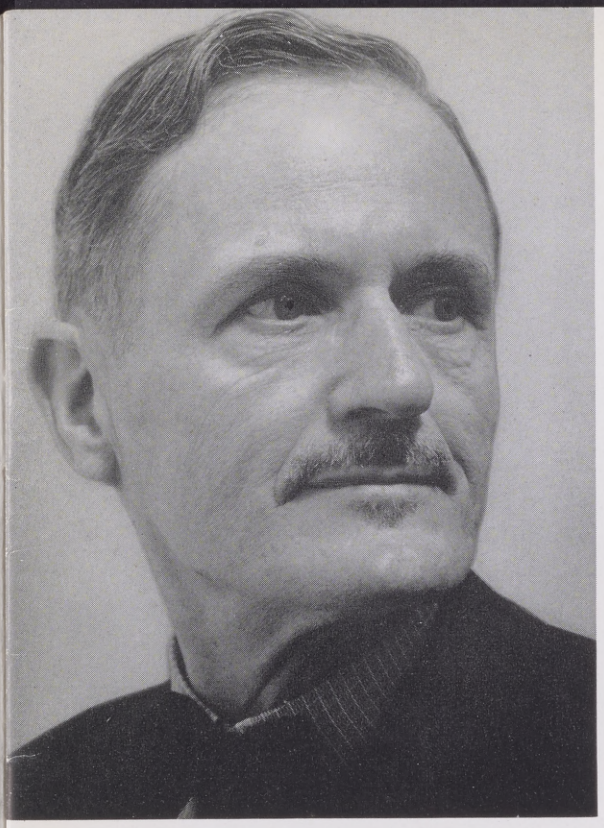
With the historic Fire of 1906, the *Mark Hopkins Institute* was reduced to ashes. On the same celebrated landmark, somewhat less pretentious, was built a new school of art — the California School of Fine Arts.

Today the California School of Fine Arts, maintained by the San Francisco Art Association, in its present setting at 800 Chestnut Street, on the slope of beautiful Russian Hill, with its studios and gardens, occupies three-quarters of a city block within seven minutes of the heart of cosmopolitan San Francisco. The list of California School of Fine Arts graduates and students who have helped to influence the character of American painting and sculpture, art education and appreciation, advertising and industrial art, crafts and design, is too long to mention.

Always maintaining a progressive vitality the School is a professional training center for artists, craftsmen and teachers of art. The School's policy of combining technical excellence with creative individual expression stands as a tribute to the visionary ambitions of those early pioneers—the artist-founders. So forward looking were those artists, who long ago conceived and launched the Art Association and the first School of Art, that the original creed to which the group was dedicated is as valid today as it will be in the future: *To unite in fellowship the membership of the Association and to promote the cultivation of the Fine and Applied Arts.*

The California School of Fine Arts, a vital part of the educational life of the West, continues to encourage and develop the future leaders of American Art.

San Francisco is an artist's city — stimulating and inspiring



LEE F. RANDOLPH, DIRECTOR

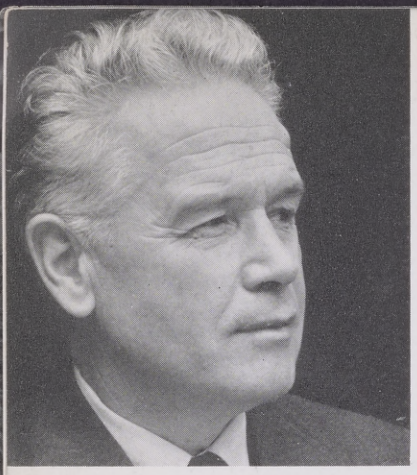
Life drawing and painting, anatomy, lecturer on art. Studied Cincinnati Art Academy, Art Students League of New York, École des Beaux Arts, Julian Academy, Atelier Andre Lhote, Paris. Twelve years painting and study in Europe. Exhibited: Paris Salon, Inter. Exposition, Rome; Art Institute, Chicago; Cincinnati Museum; S. F. Art Association Annuals. Etchings in Luxembourg Collection, Paris. Medal International Exposition 1916. Represented: Inter. Exhibit Golden Gate International Exposition 1939; private collections. Director of the School since 1917. Painter, etcher.

THE SCHOOL

The California School of Fine Arts recognizes the individual problems confronting each student and is quick to encourage and develop particular talent in whatever field of Art the student will find his greatest form of expression. However, the first requisite for all students must be a basic understanding of form, color and design. This training is offered in any of the media used by artists —drawing, painting, modeling, also the use of various plastic materials.

The School believes each student must acquire a thorough knowledge of Art combined with technical excellence through well coördinated study under expert guidance. For the student it is necessary, not alone to develop his knowledge and skill, but to be fully equipped to meet the demands that will be made on him when he leaves the School and enters a professional field. With the expanding and vigorous development of Art in the modern world the methods of art education have changed to meet the new problems of the day. Thus, the School combines theory with practical application to give the student a complete understanding and appreciation of these theories as well as firsthand guidance in solving practical problems through the use of various media and materials.

For the student with adequate training and ability new fields of activity are always open—not only in the time-honored painting of figure, landscape, and still life, but also in the recent development of mural painting in fresco, tempera



SPENCER MACKY

Dean of the Faculty. Life drawing and painting, anatomy and art lectures since 1917. Graduate Nat. Gallery Painting School, Melbourne, Australia. Studied extensively European galleries, Acad. Julian 3 years, later Atelier Andre Lhote, Paris. Exhib. Paris, London and principal Western Exhibitions. Murals and paintings P. P. I. E. 1915; Calif. Collect. G. G. I. E. 1939. Represented in numerous public and private collections. Active in San Francisco art development. Portrait and figure painter.

and other media, combining sculpture with architecture, as well as creative work used in advertising art and industrial design, fashion illustration, book and magazine illustration.

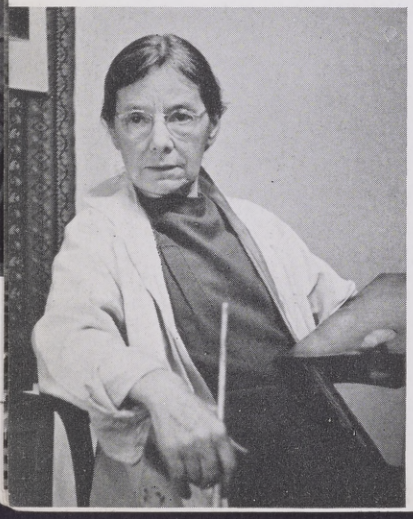
To this end, study programs, covering three- and four-year courses are arranged to meet the requirements of each individual student depending on his previous training, professional or cultural objective.

For beginning students a carefully planned course of full-time study is offered with a wide choice of subject matter preparing him to continue work in advanced classes. This course includes object and life drawing, composition, still life painting, theory and practice of color, decorative design, history of art, anatomy, perspective and mechanical drawing.

Students may also enroll at any time for short periods.

DRAWING

Drawing is one of the simplest yet most profound methods of emotional expression. Throughout the ages drawing has been one of the powerful means of communicating ideas. To the individual student the practice of drawing assures a deeper and richer appreciation of Art. Not confined to the professional artist the ability to draw is a universal gift possessed by many. Unfortunately, this



GERTRUDE PARTINGTON ALBRIGHT

Painting, still life, composition. Studied Paris 5 years, Madrid and The Netherlands. Exhibited: Paris Salon, Carnegie International, Pittsburgh; Corcoran Gallery, Washington; Pennsylvania Academy of the Fine Arts, Boston Art Club. Represented: M. H. de Young Memorial Museum, S. F.; Mills College, private collections Rodman Wanamaker, Philadelphia; Samuel Baueroffge, Washington; J. Nilsen Laurvik, New York. Member S. F. Art Assn., S. F. Society Women Artists.

Life drawing is the foundation for all training in graphic and plastic arts

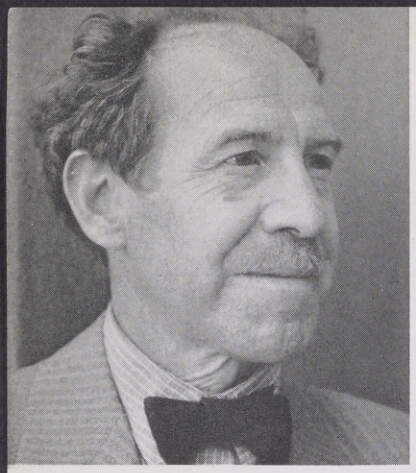
gift is often neglected or for want of practical guidance left undeveloped.

To the student the study of drawing is a never-ending source of inspiration. The basic principle of drawing is not only the skillful development of hand and eye but the continual search for the ever-present inner rhythm of Nature. The School unreservedly advises the full and complete study of drawing as an essential background for creative work in Art. Drawing forms the basis of study for all courses in the School. Skill in drawing is acquired through constant practice and by the use of different methods and media. Successful work, whether in fine arts, advertising or industrial design, interior decoration, or in many other fields, depends greatly on competent draughtsmanship—the ability to express original ideas with force and conviction.

Classes in object and figure drawing, with individual criticism, from both

JOSE MOYA DEL PINO

Student Counselor. Life, mural decoration. Born in Spain. Studied National School, Madrid; Colorossi Academy, Paris. Active Post-Impressionist groups, Paris 1911-1914. Came to America 1925. Represented: Fine Arts Circle, Barcelona, Brooklyn Museum, San Francisco Museum of Art, and Private collections Murals in Balboa, Spain; San Diego, Los Angeles, G. G. I. E. San Francisco 1939; Stockton. Awards in Spain and California. Painter and mural decorator.



OTIS OLDFIELD

Figure and portrait painting. More than 14 years painting and travel in Europe. Exhibited: 1913 to 1924 Salon d'Automne and Salon des Independants, Paris. One man shows Montross, Downtown, Macbeth Galleries, New York; Roulliers Galleries, Chicago. Represented: Brooklyn Museum, Bliss Collection, N. Y., Legion of Honor Museum, S. F. Gold Medal S. F. A. A. Annual 1925; Parilia Prize for painting, S. F. Art Assn. Annual Ex., 1939. Exhibitor G. G. I. E., 1939. Painter, mural decorator, lithographer.

nude and costumed models are available. This department has the largest number of artist-instructors offering individual and original viewpoints. The student will find any of these classes stimulating and inspiring.

Lectures on human anatomy in its relation to art are given weekly throughout the year as an aid to the structural understanding of the figure in drawing, painting and sculpture.

PAINTING

The painter's world is one of the most interesting and exciting branches of the Arts. The sincere painter possessing imagination and craftsmanship is master of a medium through which he can skillfully express any idea or emotion. A painter may move an audience according to his mood and style. The true painter must be able to translate from the unordered wealth of life's material to the finished product of his well-ordered medium. By keen observation and research in his own world the painter is able to give forceful and dramatic interpretation to his personality and ideas.

The student is thoroughly prepared for the mastery of the painter's medium. He is taught to have respect for the great traditions of the past as well as to be keenly aware and sympathetic to the vital developments of the present day as expressed in the works of modern art.

The California School of Fine Arts Department of Painting includes thorough training in all branches of the painter's art. Work in figure, portrait, still life, and landscape painting, in oil and water color, develops the student's mastery of form, color and composition.

Still life painting introduces the student to a complete understanding of pigments and their uses, develops skill in technique and the ability to dramatically arrange subject matter. The painting of figures and landscapes further develops the student's individual technique. Under professional guidance the student is taught to analyze light and color values, solidity of forms and surfaces. The student is at all times given encouraging aid towards the development of his own original painting style—assisted to interpret his true creative personality.

WILLIAM A. GAW

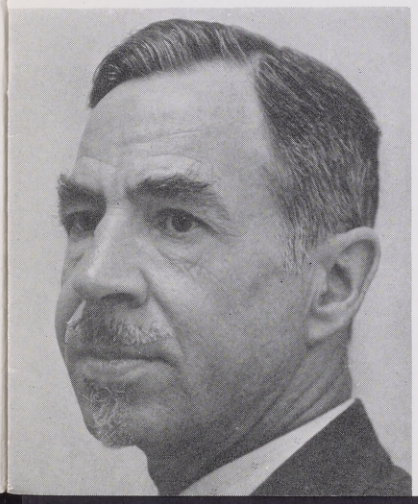
Oil, water color methods, still life. Studied Mark Hopkins Institute, S. F.; New York 1927-28. Purchase Prize, Calif. Palace of the Legion of Honor, S. F. 1932; Honor Award Los Angeles 1937; Purchase Prize, S. F. Museum of Art, 1937-38. Exhibited: Modern Museum, N. Y.; Chicago Art Institute; Whitney Museum, N. Y.; Corcoran Gallery, Wash.; Colorado Springs; N. Y. Exposition 1939; Cincinnati Art Museum; St. Louis, Los Angeles, Honolulu. Painter. Member Jury of Awards, G. G. I. E., 1939.

WORKSHOP PROJECTS

Today the art student needs a training which is definitely linked with contemporary life. For advanced students the School provides an unsurpassed opportunity for the study of mural decoration in fresco, tempera and other media. Under professional instructors the School is offering workshop practice in design wherein specific projects are carried out. Advanced students and beginners collaborate as designers and apprentices.

Students are given special instruction in composing and decorating architectural spaces. Preparing students to meet practical problems, the subject is considered in relation to formal architecture as well as an adaptation to contemporary homes and interiors. To further develop workshop study, the courses give special emphasis to various mural techniques and their application.

Students following a prescribed program are taught to think and work in terms of a finished project. Beginning students are given the opportunity to learn studio methods and practices. Advanced students are given the more complexed problems to execute as the project progresses. General principles of Art learned in these studios—color harmony, good proportion and spacing, imaginative grasp of a particular problem—are immediately brought into play on a practical contemporary mural decoration.



NELSON POOLE

Drawing, Etching. Studied Philadelphia School of Industrial Art, Penna. Academy of the Fine Arts. Medal First Award San Francisco Art Association 1922; Medal special award 1927, Calif. Society of Etchers, Awards 1927 and 1929. Represented: Honolulu, Penna. Academy, Mills College, San Francisco Museum of Art. Murals: Roosevelt Junior High School, Golden Gate International Exposition. Member San Francisco Art Association, California Society of Etchers, Chicago Society of Etchers. Painter, etcher.

Sculpture class is taught modeling in clay, stone cutting and ceramic sculpture

SCULPTURE

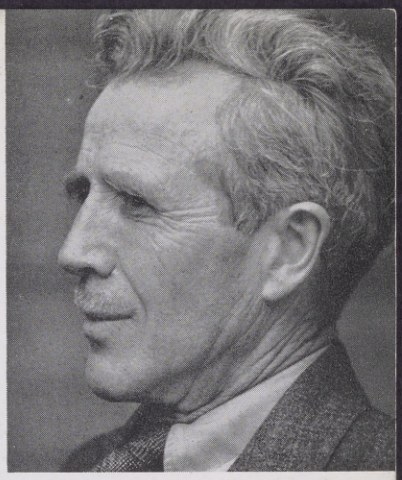
Sculpture has throughout the ages recorded the progress and culture of civilization from earliest times to the present. Against a background of rich heritage and traditions, Sculpture is today enjoying a brilliant and active renaissance. With present-day architecture inviting the full coöperation of trained sculptors the work of these artists is planned and executed to meet the demands of the day.

The sculptor's art is closely linked with the utilitarian beauty of modern architecture. Together these two great forms of Art are fused to bring to America a new and vigorous development of building, monument, statue, bas-relief, or any ornamental architectural expression. The sculptor's art enriches the common life of the Twentieth Century.

The sculptor, whether he designs with simple dignity the smallest coin or executes a massive monumental project, carries with compelling force his earnest aesthetic views to the fullest height of interpretation.

The student cannot learn the art of Sculpture from text books. He must experience at firsthand the tools and medium with which he is to work. He must be trained and guided, by a professional sculptor, and by continual practice taught to think in three-dimensional terms—whether he work in marble, stone, plaster, terra cotta, wood, bronze, or any plastic modern material. By cutting or modeling directly, the student learns form and craftsmanship—in time becomes master of his tools and media.

With the wealth of historical traditions as a background, the student of



RALPH STACKPOLE

Sculpture. Studied Mark Hopkins Institute and with Arthur Putnam and Gottardo Piazzoni, S. F.; École des Beaux Arts, Paris, 1906-08; Robert Henri, N. Y. 1912. Sculpture P. P. I. E. 1915. Travel and study in Europe 1921-23. Monumental fountain, City of Sacramento; Pylon groups, S. F. Stock Exchange. Portraits in marble, murals in fresco, Coit Tower; George Washington High School, California School of Fine Arts. Created theme sculpture for G. G. I. E. Pacifica. Sculptor, mural painter

Sculpture may find much stimulation and inspiration from the past. Facing the future he is encouraged to develop new forms and flowing rhythms of solid masses which in turn reflect and interpret the spirit of contemporary life.

The California School of Fine Arts is proud of its Sculpture studios. Here clay modeling, modeling directly in plaster, plaster casting, stone and wood carving, and terra cotta, are carried on. A stone yard is available where stone cutting is done in open air. Stone sculpture is the ambition of every sculptor and the School has unusual facilities for this work. The ceramic kilns adjoin the Sculpture studios where small figures and heads in terra cotta are baked. From time to time sculptural projects and compositions are made for architectural settings.

The whole range of work is designed to give the student a firm grasp on the métier—the meaning, uses and appreciation of fine Sculpture.

HISTORY OF ART AND APPRECIATION

To fully understand and appreciate the Art of the present day the student must have a thorough knowledge of Art of the past. This understanding and appreciation is presented through a series of well-planned lectures dealing with the development of Art from earliest times to the most advanced moderns of the

RUTH CRAVATH WAKEFIELD

Student Counselor. Children's Saturday class, sculpture, pottery. Studied Art Institute, Chicago; Grinnell College; Calif. School of Fine Arts. Instructor Calif. School of Fine Arts 1926-1932, Sarah Dix Hamlin School; Carey School, San Mateo. Member S. F. Art Commission. Three figures Court of Pacifica, G. G. I. E. 1939. First award Sculpture S. F. A. A. 1927; first prize S. F. Society Women Artists 1934. Represented: S. F. Museum, S. F. Stock Exchange, Etc. Sculptor.

JANE BERLANDINA HOWARD

Lectures. History of Art. Born Nice, France. Studied École Nationale des Arts Decoratifs 4 years. Paris studio 1920-28. Exhibited: Paris Salons, Museum of Modern Art, New York, San Francisco. Murals International Exposition, Paris 1925; mural S. F. Building, Golden Gate International Exposition 1939, Coit Memorial Tower. One man shows Brummer Galleries, N. Y.; Chicago Art Club, Courvoisier Galleries; Rehn Galleries, New York. Painter, mural decorator.

present day. It is not enough for the student to understand the changes in methods and thought, he must learn to evaluate the influences of social, cultural, and political developments among nations. To achieve this result, and as a supplement to well-directed intelligent reading on this subject, the School offers a course of lectures on Art History and Appreciation during both the Fall and Spring semesters.

LITHOGRAPHY

Today, throughout the country, Lithography is widely used by artists as a forceful and dramatic medium for individual expression, book illustration, and commercial design. A complete course in technical training is offered with fully equipped laboratory and lithographic presses. The course in this important medium is complete from the resurfacing of the stone to the finished proof.

ADVERTISING ART

This highly specialized field is one of the most important branches of contemporary art. To the well-trained artist, who thoroughly understands the present-day requirements of art and design applied to modern business and industry,

RAY BERTRAND

Lithography. Studied California School of Fine Arts. Murals: Coit Tower, San Francisco. Represented: Permanent collection San Francisco Museum of Art and exhibitor in the Annual and other exhibitions of painting. Prize in Graphic Art, San Francisco Art Association Annual 1935. Directed painting for the Federal Art Project, San Francisco, during the period 1936-1939. Instructor lithography at Calif. School of Fine Arts since 1934. Painter, lithographer.

Advertising Art and its many professional problems are discussed and analyzed

Advertising Art continually affords vast opportunities for creative expression.

Since Advertising Art is so highly specialized, professional and technical demands so exacting, the average outside student has little opportunity to gain first-hand knowledge of this particular profession. For this reason the California School of Fine Arts offers a carefully planned and practical course expertly conceived by practicing professional advertising artists.

The student is guided to plan and develop his professional career to meet the definite artistic and technical demands of present-day Advertising Art. He is stimulated to produce creative work and ideas in various media, materials and techniques; to think in terms of sound merchandising ideas; to coördinate art and layout with copy; to learn the latest developments of various reproduction methods as practically applied to the entire field of Advertising Art. Thus, the student is thoroughly prepared for his professional entrance in all branches of Art in advertising and designing.

The course covers the entire field of this active profession. Beginning with complete coverage of lettering; various alphabets, lower case, italics, numerals, modern lettering; spacing and proportion. Following through with package designing, trademarks, layouts, folders, window display pieces, 24-sheet posters, newspaper and magazine advertising illustration. Thorough study of the various techniques and materials; pen and ink, brush, wash drawing, scratchboard, gouache and oil. Both realistic and decorative approaches to subject matter; the influence of modern painting on Advertising Art. Lectures on the methods of reproduction for each technique; line cuts, half-tones, three- and four-color

process, lithography, Ben Day, silkscreen, wood-block; also various type faces, paper, craftsmen's production methods.

These studies and lectures are supplemented by interesting trips to outside plants engaged in the printing and engraving profession.

Guest speakers from leading national advertising agencies address the class discussing trends, fresh viewpoints, requirements, opportunities; how and where to sell art work; the initial steps required to launch a successful Advertising Art career. These individual experts further discuss the relationship and duties of the lettering artist, figure artist, industrial designer, art director.

Since Advertising Art demands highly original work and distinctive style and draughtsmanship, the fundamental training of the advertising artist must be based on sound drawing, the complete study and knowledge of composition, color and design.

ILLUSTRATION

A thorough analysis of the media and techniques used in magazine story illustrating. This field is highly specialized. Here the advanced student is taught to arrange his subject matter in the most interesting and dramatic compositions. He is taught how to arouse reader interest and correlate the illustration with the text; how to look for the exciting highlights that best interpret the spirit of the author's story.

The various audiences of leading national magazines are discussed together with the special requirements of the art editors of these publications. Illustrations and stories currently appearing in *Saturday Evening Post, Collier's, American, Woman's Home Companion*, etc., are thoroughly analyzed. The illustrator's slant and style in relation to story-subject is demonstrated.

In this course the student is given a working manuscript, or a story currently appearing in one of the national magazines, to illustrate. He is fully encouraged to develop his own original illustrative style. This is the final goal reached by all successful magazine story illustrators.

As well as contemporary magazine and advertising illustration, this course includes the study of fine book illustration and decoration, detailed study of

PAUL Q. FORSTER

Advertising Art, illustration. Studied Calif. School of Fine Arts. Instructor Calif. College of Arts and Crafts. Instructor in Graphic Arts, Stanford University. Member S. F. Art Association. Industrial and book designer; art direction and other work for printing and publishing houses and advertising agencies, manufacturers and retail stores—Lord & Thomas, N.W. Ayer & Son, Sunset Press, Johnck & Seeger, H. Liebes & Co., S. & W. Fine Foods, and others.

ESTELLE LANE

Fashion Illustration. Studied at Calif. School of Arts and Crafts. Free-lanced in San Francisco and Los Angeles after several years as fashion artist at the White House. Returned to San Francisco as layout and fashion artist for advertising agency. Layout and fashion artist at City of Paris and Livingston Bros., art director and head of production at H. Liebes & Co. for 3 years. Now advertising manager of H. Liebes & Co. Extensive experience in all forms of merchandising.

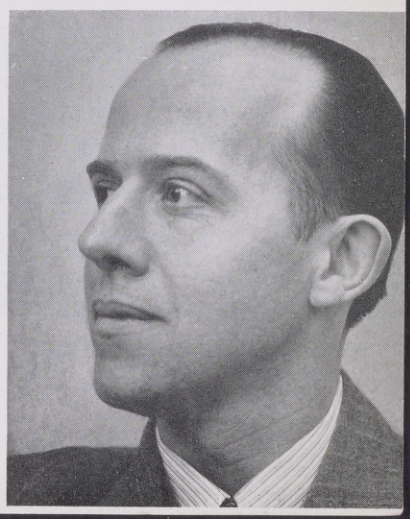
technical methods, the use of various media in black and white and color. Advanced professional course.

FASHION ILLUSTRATION

Fashion Illustration offers unlimited opportunities for the advertising artist. Another highly individual and specialized field, the student is here guided by a professional practicing fashion illustrator.

The student is shown how a fashion illustrator works and what constitutes an advertising slant in relation to Fashion Illustration. Department store fashion illustrations, as well as the illustrative type of fashion drawings appearing in *Harper's Bazaar*, *Vogue*, *Mademoiselle*, and other women's magazines, are analyzed and discussed.

The course deals with the fundamentals of Fashion Illustration for newspapers, magazines and direct mail advertising—including smart fashions and accessory drawings, modern techniques of fabrics, textures, problems of layout, as well as the methods of production necessary to meet the requirements of retail stores, wholesalers and merchandisers. History of costume, style analysis, is accurately explained in this branch of Advertising Art.



DONALD FORBES

Mechanical Drawing—Perspective. Graduate of the California School of Fine Arts; also studied at University of California Educational Department; New York School of Fine and Applied Arts and Columbia University Extension Division. Several years experience as designer-craftsman with O'Hara-Livermore, and Arthur Baken, interior decorators, San Francisco. Member of the San Francisco Art Association.

LIBRARY

Anne Bremer Memorial Library open daily, possesses a large collection of bo

tion of books and reproductions through generosity of Albert M. Bender and other art patrons

MARIAN HARTWELL

Student counselor. Creative design, color composition, decoration. Graduate Dept. History, Stanford University. Graduate, student instructor State College, Santa Barbara, Dept. of Art. Further study: Design, color, Calif. School of Fine Arts; painting, drawing, Atelier Andre Lhote, Grande Chaumiere, Paris; Industrial, decorative arts, Nat. School Industrial Arts, Italy. Two years travel, study in Europe. Research in fields of creative design and color composition. Instructor in modern design for professional craftsmen.

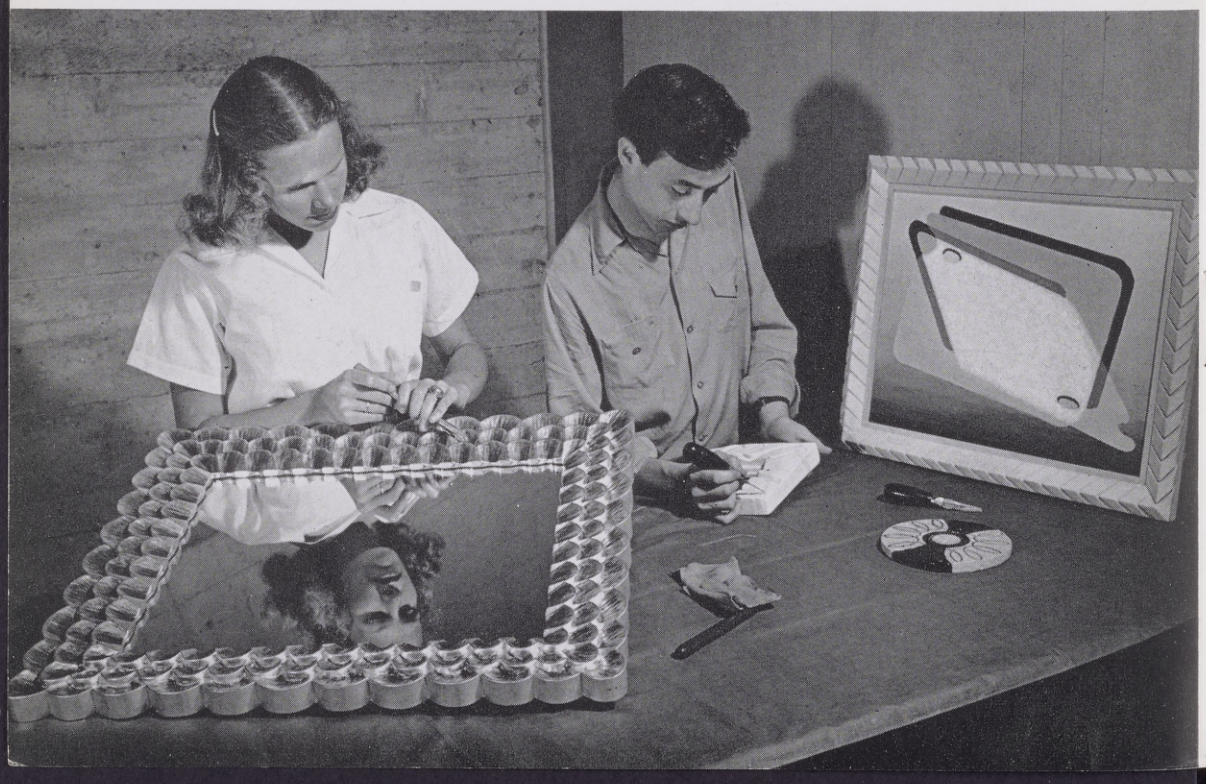
DESIGN

The control of shapes, form and color in space is essential in all creative work in graphic and plastic art. The development of contemporary art has stimulated in the artist an awareness of design as a reality of movement and direction; the proper distribution of weight; the use of relative values and the importance of space as an integral part of the whole.

The principles of design are used as a premise for critical commentary and analysis of the artist's work. Therefore, the student must seek to acquire a thorough knowledge and understanding of these principles as a necessary foundation on which to build his original and creative expression.

DESIGN COURSE I, is a study of form and dynamics of design. The student is

Design and its practical application is taught through use of varied materials



made aware of the possibilities and reality of design through the practical expression of his own reactions to the problems presented. Rhythms of light, of contrast and space, the interpretation of natural form and problems in two- and three-dimensional composition; these ideas and experiments are developed through the use of such materials as paper, plastics, plaster and clay. The course is advised for all first-year students.

In DESIGN COURSE II, augmenting the advanced course in form and color, the student is actively engaged in the designing of decorative and utilitarian objects in wood, metal, clay and glass as commercial projects. He studies those elements which produce versatility of design and give living organic qualities to the cubic handling of material. This course is prerequisite for advanced work in furniture and interior design.

COLOR

A knowledge of color in its many forms and uses is an essential equipment of the art student and should be an important part of his study schedule from the beginning. Color becomes at once a major problem in almost everything the student undertakes.

Color, manifesting the interrelation of substance with light, should be approached by scientific analysis as well as through development of emotional reaction. This course presents a comprehensive technical study of color which is preliminary to composition in painting, stage lighting, decorative art and advertising design.

Experiments are made in the science of color with various color palettes, color tests and mixtures, and in the relationship of qualities in color—such as hues, values, intensities and neutralities.

Problems will be given in color building to achieve unity, contrast, warmth or coolness, and two- and three-dimensional placement of color in form. Color relationship in light and pigment. The practical application of color is undertaken and the student is carefully guided through each successive step.

ROSAMOND STRICKER

Textile Silk Screen Printing. Fine arts training at the Portland Art Museum School. Reed graduate. Several years of independent painting. Further study: design, color, textile printing at the California School of Fine Arts. Research on the light and washing fastness of textile printing media: process colors, inks and dyes. Special study of the application of a permanent line of dyes for textiles. Textile designer.

ADA ADAMS RENSHAW

Interior decoration. Studied Interior Architecture and Decoration at the New York School of Fine and Applied Arts in New York and graduated from the Paris Branch. Instructor of Interior Decoration for 6 years in the Paris Branch of the New York School of Fine and Applied Arts. Instructor of Interior Decoration for 3 years at the Rudolph Schaeffer School of Design. Several years experience in New York with Bertha Schaefer, internationally known decorator.

INTERIOR DESIGN AND DECORATION

The California School of Fine Arts presents a professional course of Interior Decoration. Three years of thorough technical, historical, and creative training, supplemented by one graduate year of contemporary project planning to prepare the student to become a professional interior decorator.

The thoroughness with which these objectives are approached has required a prescribed program carefully balanced—from both the technical and creative standpoint. The School presents this program in a wide cultural setting; giving the student through constant association of subject-matter within a school of Fine Arts an appreciative understanding of painting, drawing, sculpture, mural decoration, and other art forms.

This course incorporates the recommendations for professional training of decorators made by the American Institute of Decorators, Spring of 1940. (See notes at end of outline of course.)

FIRST YEAR

Fundamentals of architecture; mechanical and perspective rendering; composition of interior elevations; measured drawings of furniture showing construction; study and freehand sketching of historic and modern furniture; creative design and color composition; water color rendering, and still life composition; Museum research; history of art.

SECOND YEAR

Study of Period interior architecture, furnishings and accessories; direct designing and perspective rendering in color of Period and Modern rooms; history of interior architecture and furniture; principles of furniture designing; pure design in three dimensions; history of art; Museum research; visits to decorating establishments.

THIRD YEAR

Advanced study and interpretation of Period architecture and furniture; ad-

Silk Screen Printing of designs is applied to fine fabrics

vanced freehand drawing; structural designing in contemporary forms of interiors and furniture; modern accessories—textiles—business methods; visits to shops of interior decoration.

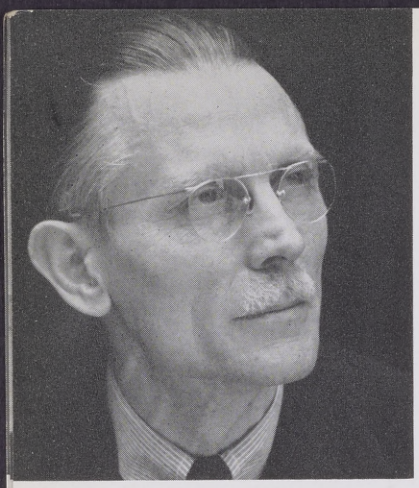
FOURTH (GRADUATE) YEAR

Advanced projects in contemporary interior design. Functional and decorative planning for large architectural units. Civic projects; theatres, sanatoriums, hotels, apartment houses, and commercial establishments. Advisory Committee of Practicing Interior Decorators: Miss Beth Armstrong, Mr. Leonard Linden, Mr. Arthur Baken, and Mr. Harold Wallace.

NOTE 1. Recommendation by the American Institute of Decorators. For those who intend to enter the profession of Interior Decoration, High School graduation or its equivalent is considered the required minimum of educational background. It is even advised that a background equivalent to two years of Junior College or University work be acquired, which shall include history, languages, psychology or sociology—and other cultural subjects that might have particular relationship to this profession.

NOTE 2. Courses are liberally open to both professional and non-professional students. An equal standard of work is required of all. Auditor enrollment may be made for certain classes.

NOTE 3. Certification issued on satisfactory completion of three- and four-year courses.



CHARLES GASSION

Interior Design and Decoration, Night School. Modernist designer of Interiors. Holder of order Officer of Public Instruction bestowed by Secretary of Beaux-Arts French Government. Graduate School of Decorative Arts, Paris; Mechanics Institute, New York; designer on staff of "Normandie" French Line; designer of furnishings of the California State Building, Golden Gate International Exposition.

MECHANICAL DRAWING AND PERSPECTIVE

Use of mechanical instruments—essence of perspective and study of third dimension. Mechanical rendering—one and two point perspective; isometric perspective. Mechanical and perspective rendering of architectural forms; composition of interior elevations. Pattern renderings, measured drawings of furniture showing construction.

Integral part of first year of Interior Decoration. Prerequisite for commercial design. Advised for mural design and crafts.

This course gives a thorough working knowledge in this field as an aid to all graphic arts.

John I. Walter Ceramic Department is fully equipped for training in pottery

CERAMICS

Pottery is as old as civilization. It is at the same time one of the most utilitarian and best vehicles for creative form and color among the major crafts. It is also comparatively simple and may be practiced by the individual artist for the sheer joy of self expression or produced in quantity for the market.

Using common materials and few tools, this ancient craft is of such a nature that all peoples have practiced it. When combined with a feeling for creative form and color it becomes a truly fine art. Modern ceramics embodies the tradition of simplicity, precision and the appeal of pure form.

The course is offered with fully equipped laboratory and ceramic kilns. It includes study of clays, mixing and testing of glazes, form building and wheel throwing, built, incised and underglaze decoration.

Advanced work is encouraged for the development of technique and individuality of expression. Ceramic sculpture in relation with the sculpture department.

Day and night classes. Special fee.

TEXTILE DECORATION

Complete process of silk screen printing on fabrics, table linen, draperies, dress goods, and papers, in oil base pigments and dyes that are permanent to light, washing, and cleaning. Equipment and methods for studio, school, and factory taken from professional workshop. Correlation with design course. Special fee.

NORMAL TRAINING

The California School of Fine Arts is accredited by the State Board of Education as a teacher training institution, offering to qualified students the special secondary credential in art issued by the Board of Education. This credential entitles the holder to teach the subjects of art and crafts in the Public Schools of California. The complete course comprises four years of comprenhensive study

FRANK A. SMITH

Ceramics, techniques of pottery. Ten years ceramic engineer and factory manager of Tudor Potteries, Inc., Los Angeles. Student of Glen Lukens, University of Southern California. Member American Ceramic Society. Now conducting ceramic studio near Lafayette, Contra Costa County. Expert in ceramic technique for industrial and individual requirements. Wide experience in the many forms of pottery. Research in the structure of clays and making of glazes.

RUTH ARMER

Drawing, Painting, design, Children's Saturday class. Was born in San Francisco. Studied at the California School of Fine Arts, Art Students League, New York School of Fine and Applied Arts, and studied dynamic symmetry with Jay Hambridge. Exhibited: San Francisco, New York, Cincinnati, Cleveland, Los Angeles, Portland and Honolulu. Has paintings in many private collections; two are owned by the San Francisco Museum of Art, and one by the San Francisco University. Painter, teacher of art.

of the fine and applied arts, with required educational and academic subjects. Normal students must be graduates from an accredited High School.

By reason of its affiliation with the University of California, students following the Normal Course in this School usually take the required academic and educational subjects through the School of Education at the University in Berkeley.

Since all work given in this School is professional in character, students completing the Normal Course would be equally prepared to enter the various fields of fine and applied arts.

Full details regarding this Course will be gladly given by letter, telephone, or personal interview. Prospective students are invited to call at the School for consultation and advice.

SATURDAY SCHOOL

Saturday classes are composed of two groups, young children of Grammar School age and High School students.

These classes are designed for all children, not alone for those who show unusual artistic ability. The instruction is individual and therefore adapted to the needs of all, including those who may continue the study of art in later life.

Through happy practice and sympathetic guidance the child acquires the ability to draw, is led to observe and think about what he sees; to develop a sense of good taste and appreciation of form and color. Such study tends to develop the child's creative ability, stimulate his imagination, and increase his respect for fine craftsmanship. He is given the satisfaction of feeling the significance of his work by carrying out definite projects through various stages and processes. This is accomplished by painting large murals, for which many preliminary drawings are made; in sculpture by use of firing clay—sometimes with glazes applied by the student, the work being fired in the School kilns. More mature students may carve in stone. Pet animals are favorite models.

ALICE B. CHITTENDEN

Drawing, painting, Children's Saturday class. Studied with Virgil Williams, Mark Hopkins Institute. Exhibited: Salon des Artists Francais, Paris; National Academy, New York; San Francisco Museum of Art. Won five silver medals at expositions in San Francisco, World's Columbian Exposition, Chicago; Portland, Seattle, and California State Fair. Won gold and silver medals at the San Francisco Exposition of Art and Industries. Painter and teacher of art.

The School desires to help parents develop in their children character, resourcefulness and imagination.

SATURDAY CLASS FOR ADULTS

A class open to persons of any age, with or without previous training, who wish to study Art Saturday afternoons. With individual instruction, by Otis Oldfield, the work is carried out to meet the demands and special interest of the student. Valuable study for professional objectives or for personal enjoyment and stimulation of creative work. Tuition: $5.00 per month; $1.00 enrollment fee. Ask for details at office.

NIGHT SCHOOL

The Night School offers basic training in Art to men and women who can study only at night by providing courses with expert guidance that duplicate those of the Day School.

Classes in Life drawing, Figure painting and Advertising Art and Lettering. Special courses in the crafts of Lithography and Ceramics.

Beginning students are offered elementary work to prepare them for advanced classes, with particular attention to techniques and use of materials.

Illustrated lectures on Anatomy, Art History, and aesthetic appreciation are given by Spencer Macky and other artists. The Night Classes occupy large well-lighted studios with complete equipment. Students may enroll at any time.

INTERIOR DESIGN AND DECORATION (NIGHT SCHOOL)

A Night course in creative Interior Design and Decoration of special interest to those who desire training as professional interior designers, craftsmen engaged in trades furnishing materials for interiors, and salespeople. The course presents the modern conception of design applied to new methods, new materials and plastics, for the home or office; also analyzes future trends and ideas.

Full details of this course may be obtained at the School office.

SCHEDULE OF CLASSES

NOTE: Classes covering complete courses for beginning and advanced students are held Monday to Saturday from 9 to 12 and 1 to 4, and Monday, Wednesday, and Friday evenings from 7 to 10.

LIFE DRAWING: M., Tu., W., Th., F., 9 to 12. *Lee F. Randolph*

LIFE DRAWING: M., Tu., W., Th., F., 9 to 12. *Spencer Macky*

LIFE DRAWING: M., Tu., W., Th., 1 to 4. *Moya del Pino*

LIFE PAINTING: M., Tu., W., Th., F., 9 to 12. *Lee F. Randolph*

SCULPTURE: M., Tu., W., Th., F., 9 to 12. *Ralph Stackpole*

DRAWING, Beginning Students: M., Tu., W., Th., 9 to 12. *Nelson Poole*

FIGURE AND PORTRAIT PAINTING: M., Tu., W., Th., F., 1 to 4. *Otis Oldfield*

STILL LIFE PAINTING: M., Tu., W., Th., F., 1 to 4. *Gertrude Partington Albright*

MURAL PAINTING, Workshop Projects: M., Tu., W., Th., F., 1 to 4. *Moya del Pino*

WATER COLOR PAINTING, Workshop Projects: M., Tu., W., Th., F., 1 to 4. *William A. Gaw*

STILL LIFE PAINTING, Workshop Projects: M., Tu., W., Th., F., 1 to 4. *William A. Gaw*

SKETCH CLASSES: F., 9 to 12, and 1 to 4. Various Instructors

ADVERTISING ART: M., Th., 1 to 4; W., 7 to 10. *Paul Q. Forster*

ILLUSTRATION: Th., 9 to 12. *Paul Q. Forster*

FASHION ILLUSTRATION: F., 1 to 4. *Estelle Lane*

LITHOGRAPHY: Tu., Th., 9 to 12; M., F., 7 to 10. *Ray Bertrand*

ANATOMY LECTURE: F., 11 to 12. *Lee F. Randolph*

HISTORY OF ART LECTURE COURSE: Tu., 4 to 5. *Jane Berlandina Howard*

DESIGN: Course 1. Fall Semester: Tu., 9 to 12; F., 1 to 4. Spring Semester: Tu., 1 to 4; F., 9 to 12. *Marian Hartwell*

COLOR: Course 1. Tu., 9 to 12; F., 1 to 4. January to May. *Marian Hartwell*

DESIGN: Course 2. Tu., 1 to 4; F., 9 to 12. August to December. *Marian Hartwell*

CERAMICS: W., F., 1 to 4; F., 7 to 10. Special fee. *Frank A. Smith*

TEXTILE DECORATION: W., 9 to 12 and 1 to 4. Special fee. *Rosamond Stricker*

INTERIOR DESIGN AND DECORATION:
Full time program: M., W., Th., 9 to 12 and 1 to 4. *Ada Adams Renshaw*

Other Classes Included in This Course:
Design, mechanical drawing and perspective water-color rendering, drawing, history of art, etc. *Marian Hartwell* and other instructors

History of Interior Architecture and Furniture:
Given as required within the Course.

Mechanical and Perspective Rendering: W., F., 9 to 12. *Donald Forbes*

SATURDAY SCHOOL

Children's Class, Drawing and Painting: 9 to 12. *Alice B. Chittenden*

Children's Class, Drawing, Painting, Design: 9 to 12. *Ruth Armer*

Children's Class, Sculpture and Processes: 9 to 12. *Ruth Cravath Wakefield*

Painting, Color Study for Adults: 1 to 4. *Otis Oldfield*

NIGHT SCHOOL

Monday, Wednesday, Friday: 7 to 10.

Life Drawing and Painting: M., W., F., 7 to 10. *Spencer Macky* / *Nelson Poole*

Lecture: Friday, 8 to 9. *Spencer Macky*

Drawing, Beginning Students: M., W., F., 7 to 10. *Nelson Poole*

Painting, Still Life: F., 7 to 10. *Otis Oldfield*

Ceramics: F., 7 to 10. Special fee Class. *Frank A. Smith*

Commercial Art: W., 7 to 10. Special fee Class. *Paul Q. Forster*

Lithography: M., F., 7 to 10. Special fee Class. *Ray Bertrand*

Interior Design and Decoration:
M., W., F., 7 to 9. Special fee Class. *Charles Gassion*

MONTALVO

The California School of Fine Arts has established extension courses in the study of Art as part of the distinctive educational program of the Montalvo Foundation. Courses in drawing, painting and other subjects, with lectures on art history and appreciation, will be given under distinguished artist-instructors during the season 1940-41.

For full information apply to Montalvo Foundation, P. O. Box 394, Saratoga, Santa Clara County, California. Telephone: Saratoga 274.

GENERAL INFORMATION

The School offices are open for enrollment and consultation every day throughout the year. Hours: 9 to 12 A.M., 1 to 4 P.M., Sundays and Holidays excepted.

UNITS OF CREDIT

Given only to students who sign a card to this effect at the time of enrollment. Fee, $2.00.

Transcripts of record may be secured by students registered for credit from the School Secretary.

SCHOOL TUITION AND FEES

		4-week month	18-week semester
All day (ten half days per week)		$26.00	$100.00
Half day (five half days per week)		19.00	70.00
Two half days per week		9.00	32.00
Interior Design and Decoration (ten half days per week)		.....	125.00
Night School (three nights per week)		7.00	25.00
Night School — including Commercial Art Course		9.50	35.00
Night School Ceramics (one night per week)		5.00	19.00
Night School Lithography (two nights per week)		8.00	28.00
Night School Interior (three nights per week)		.....	30.00
Saturday Class for children (half day)		5.00	17.00
Saturday afternoon, Still Life Painting		5.00	19.00
History of Art. Ten Lectures. Free to students. Open to public, $5.00 course, $.75 single lectures.			
Enrollment fee, each student per semester			1.00
Rent of lockers per semester, according to size	$1.50	$2.50	3.00
Recording fee charged students who register for units of credit			2.00

Studio fees are charged in sculpture, mural, and craft classes, according to materials used.

Scholarship students are required to pay enrollment and studio fees.

The Regular Session is divided into two semesters—a fall semester of 18 weeks (August 19 to December 20, 1940), and a spring semester of 19 weeks (January 6 to May 16, 1941).

No classes will be held during the final week of the spring semester, which is taken up with review of the year's work, selection for exhibition, and the annual reception on Friday, May 16.

Four full weeks constitute a school month. All tuition fees payable in advance. The advantage of the lower rate by the semester can be allowed only when paid in full within the first month.

Students are not enrolled in the classes for a period of less than one month. Steel lockers with combination locks are provided. The School will not be responsible for the loss or destruction of students' property under any circum-

stances. Students must use School padlocks. A deposit of $1.50 is required, which sum is refunded on return of padlock at close of the semester.

The School reserves the right to retain several examples of each student's work for exhibition and record.

The School authorities reserve the right to omit any course or branch of study if found advisable, and to make changes in the schedule and classwork.

Tuition fees are not refunded for any cause whatever.

Telephone: ORdway 2640.

***For further information apply to Lee F. Randolph, Director of the School, California School of Fine Arts, Chestnut and Jones Streets, San Francisco, California.

SCHOOL CALENDAR

Calendar for 1940-41: Fall term opens Monday, August 19, and closes Saturday, December 20, 1940. Spring term opens Monday, January 6, and closes Friday, May 16, 1941.

Summer Session: June 23 to August 2, 1941.

SUMMER SESSION, 1941

A Summer Session of six weeks will be held as usual next summer, June 23 to August 2, 1941. The courses are organized to give those who have only the vacation period free for individual work, teachers especially, and many regular students of the School, the advantage of six weeks' intensive art study. Each summer special subjects are offered in addition to the fundamental courses. A Summer Session catalogue is prepared in the spring and will be mailed on request.

SCHOLARSHIPS

The President and Board of Directors of the San Francisco Art Association award each year to students of special merit the following scholarships and prizes:

SCHOLARSHIP FUNDS

Owing to the beneficent bequests of the late James D. Phelan and of the late Abraham Rosenberg, scholarship funds have been established; the income may be used to assist talented students of the Association at the discretion of the Board of Directors.

ABRAHAM ROSENBERG TRAVELING SCHOLARSHIP

The purpose of these scholarships is to recognize and assist persons who have demonstrated ability in distinguished creative work of professional standing, and whose personal qualifications indicate their ability to make a real contribution to the Fine Arts. General terms require that the applicant shall have been registered at the California School of Fine Arts for at least two semesters. Applicants must apply for the scholarship in accordance with instructions contained in a form supplied by writing to the San Francisco Art Association.

JAMES D. PHELAN TUITION SCHOLARSHIPS

Six scholarships entitling the recipients to a year's tuition in the School.

JAMES D. PHELAN SCHOLARSHIP FUND

Further scholarships in the School may be created from this Fund by the Board of Directors, open to students outside the San Francisco area, who have demonstrated unusual ability.

VIRGIL WILLIAMS SCHOLARSHIP

A yearly scholarship in the School, founded by the late Dora Norton Williams as a memorial to her husband, Virgil Williams, former Director of the School.

ANGUS GORDON BOGGS SCHOLARSHIP

A yearly scholarship has been founded by Mrs. Angus Gordon Boggs, well known patron of art, as a memorial to her husband.

I. N. WALTER SCULPTURE PRIZE

From the income of a fund donated by the late Caroline Walter in memory of her husband, Isaac N. Walter.

THE ANNE BREMER MEMORIAL FUND

In memory of the late Anne Bremer, distinguished California painter and former active member of the San Francisco Art Association, a fund has been created through the generosity of Mr. Albert M. Bender and other friends of the School. The income will be used each year for aid to talented students.

THE ROBERT HOWE FLETCHER CUP

For outstanding merit to an undergraduate student as an honorary award each year. The student's name to be engraved upon the cup.

Students enjoy lunch in Cafeteria. Walls decorated by class in fresco painting

HIGH SCHOOL SCHOLARSHIPS

An annual competition for three scholarships is offered by the School at the close of the spring semester in May, open to all High School students of this State. High Schools will be sent detailed information early in the spring.

Conditions governing the use of scholarship funds will be determined by the Board of Directors. The Directors reserve the right to alter or withhold scholarships if such action seems advisable.

THE SAN FRANCISCO ART ASSOCIATION

MAINTAINING THE CALIFORNIA SCHOOL OF FINE ARTS
THE SAN FRANCISCO MUSEUM OF ART
AND MONTALVO FOUNDATION

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THE SCHOOL IS AFFILIATED WITH THE UNIVERSITY OF CALIFORNIA AND
ACCREDITED BY THE STATE BOARD OF EDUCATION

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CALIFORNIA SCHOOL OF FINE ARTS

★ SAN FRANCISCO 1940 · 1941 ★